

194.

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SEPTEMBER, 1899.

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September, 1890

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THE ORCHESTRAL PRACTICE will commence on
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September, 1899.

THE MINIM.

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MADAME SCHJELDERUP.





COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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THE MUSICAL FESTIVALS.

WORCESTER (ye faithfullie Citie) will lead off this month the Triennial Musical Festivals. Others will follow in succession during September, October, and November. At Worcester, the arrangements made are all on the old lines. A contingent of Yorkshire singers will be brought to assist, and pull the chorus through the week's musical feast. The examples set at recent Gloucester Festivals, and at a neighbouring town, have not been acted upon, and a number of local singers will be deprived of the opportunity of taking part in this Festival. This shows a weakness on the part of the Worcester management, and it will not in any way advance the interest or success of the Festival. Our opinion has always been in favour of a well-trained chorus drawn entirely from the three Festival Counties. There are hundreds of good singers in the South Midland districts equal to those in other parts of the kingdom, but they want what other choirs get in famous musical centres—good organization and sufficient practice; the latter has always been wanting, and too much is left to about three months for preparing the Triennial Festival programme. As long as this continues there will be weakness and a necessity for bringing more experienced singers into the orchestra.

The Festivals to follow at Hanley (North Staffs.), Norwich, Sheffield, and Cheltenham will not be carried out on the plans adopted at Worcester.

The programmes before us are interesting. The familiar and popular Oratorios will be relied upon to draw large audiences. The new works are numerous, but in no case can they be considered great, and it may be expected that the usual results will follow—loss on each performance where they are produced. The artists engaged for Worcester are all well known in the musical world, and good things may be anticipated from them. The band and chorus will have plenty to do. Mr. Ivor Atkins will be the conductor. We hope a general success will be recorded.

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Monthly Calendar.

SEPTEMBER.

- (Our Saxon ancestors called this month *Gerst Monat*, because the barley which this month yields was called *Gerst*.)
- 1st.—St. Giles Day.
 3rd.—Oliver Cromwell died 1658.
 5th.—Meyerbeer, G., born at Berlin 1791.
 6th.—Mozart's "Clemenza di Tito," produced 1791.
 7th.—Johnson, Samuel LL.D., born 1709, Author of the English Dictionary.
 8th.—William the Fourth and his Queen were crowned 1831.
 9th.—William the Conqueror died at Rouen 1087.
 10th.—Worcester Musical Festival commences.
 11th.—Sir George Martin born 1844.
 14th.—Cherubini, M., born 1760 at Florence.
 16th.—Shakspeare's house at Stratford-on-Avon was sold by auction, 1848. It was knocked down for £3,000.
 19th.—Cheltenham Musical Festival Society opens the 30th Session.
 21st.—Sir Walter Scott died 1832.
 23rd.—Madame Malibran died 1836.
 23rd.—Handel's "Armide" produced 1777.
 25th.—The Royal Academy of Music, The Royal College of Music, and Trinity College, London, Michaelmas Term begins.
 29th.—Michaelmas Day.
 30th.—Stanford Charles Villiers born at Dublin 1852.

Editorial.

This number (72) of *The Minim* completes the sixth volume. The volume (1898-9) may be had, bound in cloth, 2s. 6d. (post free 3s.) Any two volumes, except the first, which is out of print, may be had, bound in cloth, 4s. (post free 4s, 6d.). Address—*Minim* Office.

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The Pass List for the last *Minim* Competition on the Theory of Music will be found on another page of this issue.

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Principal—SIR A. C. MACKENZIE, MUS.DOC.

Michaelmas Term begins Monday, 25th September : Entrance Examination therefor, Thursday, 21st September.

Syllabus for the 1899 L.R.A.M. Examination is now ready, and may be had on application.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAULT, Secretary.

Gold Dust.

A word to the wise is sufficient.

—:o:—

An able man shows his spirit by gentle words and resolute actions ; he is neither hot nor timid.

—:o:—

It is not eminent talent that is required to ensure success in any pursuit, so much as purpose—not merely the power to achieve, but to labour energetically and perseveringly.—*Smiles*.

—:o:—

"Yes" is often linked to sorrow ; "No" seldom brings grief.—*Arab*.

—:o:—

There is time enough for everything in the day, if you do but one thing at once.—*Chesterfield*.

—:o:—

A more glorious victory cannot be gained over another man than this, that when the injury began on his part, the kindness should begin on ours.—*Tillotson*.

—:o:—

There are critics and critics in Art. Some are, and some are not.

Criticism is intended to improve Art, not to condemn it.

—F. C. B.

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Mr. Kennerley Rumford.

Four years ago this successful young singer did not exist, as far as the public is concerned; now he holds a place second to none in point of the number of his appearances on concert platforms, and in the appreciation of his audiences. He had, however, only to be heard to be at once admitted to the front rank of artists, his admirable style of singing as well as his melodious voice justly entitling him to all the praise which has been so lavishly bestowed.

"Baritones, to be worth anything," says a discriminating authority on musical matters, "must be born, not made," and in support of this dictum Kennerley Rumford may well be quoted as a striking example, for he does indeed own a goodly heritage in his voice. That to it is added a faultless ear, and high ambition, is fortunate for his hearers, giving them ground for hoping that the monotony of "calling the cattle home," with an occasional annexing of the "Songs of Araby" by way of variety, will be as persistently avoided by him as they undoubtedly would wish.

When talking on the subject of present day composers, Mr. Rumford says: "The choice of what to sing is really almost unlimited, for there is such a wealth of lovely things amongst what is most modern. Take, for instance, the work of those three talented women, Frances Allitsen, Maude White, and Liza Lehmann—what a wide field of action! One in which, too, the competent executant is sure of conquest, for concert-goers have a pronounced admiration for the productions of this trio."

The mention of Liza Lehmann reminds one that Mr. Rumford was the original "Young Lochinvar" in the first performance of her charming composition of that name, during the recent Musical Festival at Kendal. It is a work which takes about twenty minutes, for orchestra, chorus, and baritone; it will doubtless become popular.

Mr. Rumford has of late, in conjunction with Miss Clara Butt, been frequently heard in Frances Allitsen's duet, "Break, Divine Light," which suits both voices so well as to give the impression that it must have been written to display them to best advantage, a suggestion to which Mr. Rumford does not supply any answer, preferring to talk of his provincial tour not long completed under the management of Percy Harrison, the Birmingham *impresario*, so well known in connection with Madame Patti and all the best artists.

"I think him quite ideal as a manager; in fact, to travel with his company is to experience absolute smoothness; as an organizer he has no equal, and his faculty for getting his plans carefully carried out is quite marvellous. Everything 'goes

on wheels' in a Harrison tour, and the cheery ease of the manager's manner is so contagious that general satisfaction spreads itself to all his associates, a state of things most agreeable to participate."

It might be remarked, by the way, that Kennerley Rumford gives one the impression of being blessed with a particularly unrufflable temper—which doubtless helps him to appreciate a peace-making and peace-keeping disposition in his fellows; and that the cosiness of his dwelling, a flat near Portman Square, points to the love of comfortable surroundings to which he so serenely confesses.

Asked if he had always intended to be a singer, he replies, "Oh! no; I was going into the army, and went to Frankfort to learn the necessary amount of German, filling up all my spare moments practising the 'cello which I loved. I went for lessons to Kossmann at the Conservatoire—"Hoch Schule," as they prefer to call it. Somebody found out that I could sing—I had always been able to sing, more or less—and it occurred to me that one could have a delightful time, musically, by renouncing the army in favour of voice training, so I changed my tactics—and probably saved the army examiners the trouble of doing it for me later on. Anyhow, I proceeded to revel in music to my heart's content.

"From Frankfort I went to Paris, to study under Sbriglia, the man, as you will remember, who made Jean de Reszke into a tenor; thence I returned home, and had lessons in London from Henschel, and from Blume, then here on a visit. Marie Brema and Plunket Greene are two of his grateful pupils."

"Did your masters approve emphatically of your resolve to embrace singing as a profession?"

"They said very kind things, at all events!" That the "kind things" were well deserved has been amply proved during the past few years, since Mr. Rumford has been before the public, for he has continued to give of his best, and not content with the effect so easily attained by his beautiful voice, has conscientiously endeavoured to do full justice to his natural gifts by increasing study. His singing of his favourite Brahms and Schubert's "Lieder" comes as near perfection as possible. He has yet to be heard in the great masterpieces, but in sundry small "selections" from the oratorios he has given promise of plenty of "reserve force."

Mr. Rumford's "prospective engagements" stretch in close array a long way into the next century, and include many notable occasions.

Her Majesty, who is as keen a critic as the most indefatigable concert-goer of her subjects, has repeatedly given evidence of her admiration of this talented young singer. ISABEL BROOKE ALDER.



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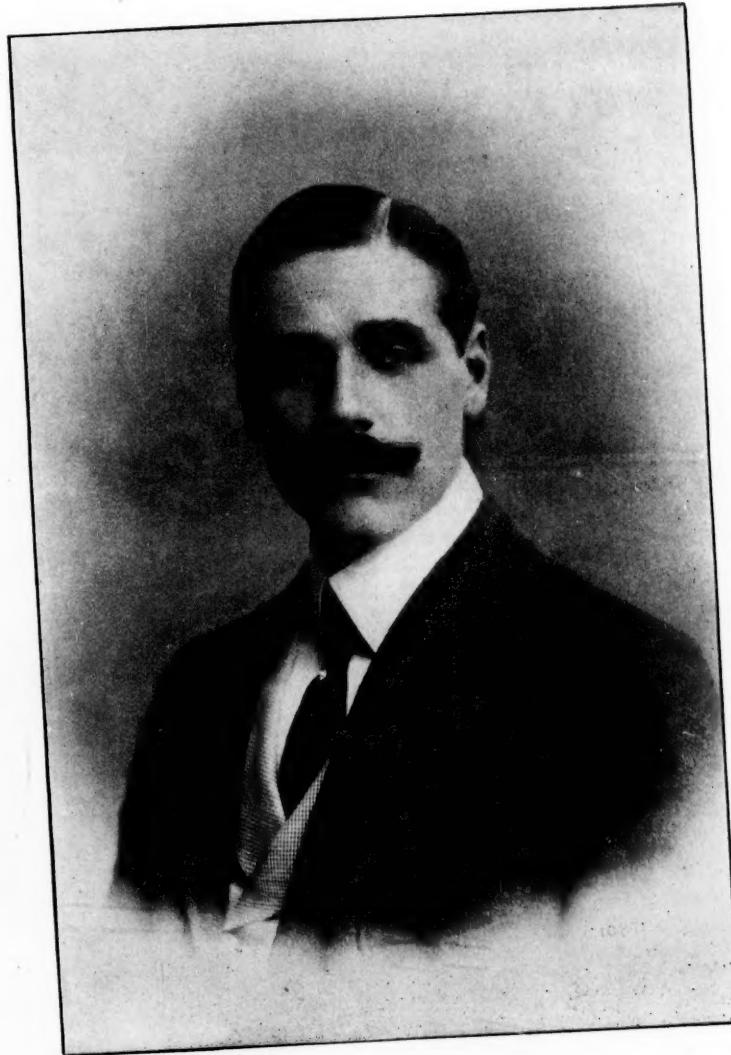
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MR. KENNERLEY RUMFORD.



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John Sebastian Bach.

PART II. (CONCLUDED).

Bach was now in his thirty-second year; and having made the most economical use of his time, and studied, played, and composed so much as, added to his genius, rendered him a perfect master of his art, he stood like a giant among the dwarfs of music, able to crush all around him by the might of his hand. He had already won the regard and admiration of the greater part of the lovers of music in Germany, when, in the year 1717, Marchand, a celebrated player on the clarichord and organ, visited Dresden, where he so much delighted the King, that he offered him a great salary if he would join his service. His merits consisted in a very elegant and brilliant style of performance; but his ideas were said to be poor and feeble, and not original, for he had taken Couperin as his model. The style of Bach was allowed to be equally brilliant and elegant, but he added to it a wonderful fertility of invention, and in richness and originality of thought far surpassed Marchand. Yet such was the rage for a "foreign wonder," that native merit narrowly escaped being overlooked. Fortunately, however, Volumier, the director of the King's concerts, knew the powers and genius of Bach, and endeavoured, for the credit of his country, to produce a contest between the German and the French artist, that the King, hearing both, might judge where the superior merit lay. A royal message was, therefore, sent to Bach, at Weimar, inviting him to his musical struggle. He accepted the challenge, and set out directly for Dresden. Upon arriving there, he had through the influence of Volumier, an opportunity of hearing Marchand secretly. Bach was not alarmed; but wrote a polite note to his rival, proposing to him a trial of skill, and offering to play at sight whatever his antagonist should place before him; but demanding at the same time similar terms on his part. Marchand accepted the challenge; the time and place were fixed by the King; and on the appointed day, a large assembly of the higher ranks in Dresden met at the mansion of Count Flemming. Bach was to a moment true to his time; but Marchand did not appear. The noble company waited in anxious suspense for some time; and at last it was deemed necessary to send to his lodgings after him, when it was discovered, to the surprise of all Dresden, that he had left that city in the morning privately. Bach, therefore, was left master of the field, and proved to his delighted hearers that he merited it. He received praise in abundance, but it is said that, by some maladministration, he did not gain what was far more acceptable,—a hundred louis d'ors, which the King had designed as a present for him.

He returned once more to Weimar, when Prince Leopold of Anhalt-Cöthen, a great lover of music, invited him to the office of chapel-master, which he filled during six years.

On the death of Kuhnau, in the year 1723, Bach was appointed music-director and chanter of St. Thomas's school at Leipzig; when he left the service of Prince Leopold with mutual regret, the prince loving the musician, and the musician the prince. The latter dying soon after this, Bach saw that he had not acted unwisely, yet he felt his death severely, and to show his respect for his memory, composed a funeral dirge, with many remarkably noble double choruses in it, which he procured to be performed at Cöthen.

While he held this situation at Leipzig, he received the title of chapel-meister to the Duke of Weissenfels; and in 1736, that of court-composer to the King of Poland, Elector of Saxony.

Having married early in life, the olive-branches of his table became so numerous that they almost overshadowed it. His first wife died, leaving him seven children. He then married a second, who blessed him with thirteen more; making him the proud father of twenty children, or eleven sons and nine daughters. The sons were all remarkable for their talent in their father's art, though it was not so carefully cultivated as to produce the same fruits; yet they all rose to eminence as players. His second son, Charles Frederick Emanuel, entered the service of Frederic the Great in 1740. The name of old Sebastian, and his reputation, were at this time so widely spread over Germany, that that monarch was curious to hear so great an artist, and hinted to the son his royal wish, that his father would repair to his court at Potsdam. The invitation being frequently repeated, in 1747 he took this journey with his eldest son, William Friedemann.

This was Bach's last journey. His laborious life, and especially his nocturnal studies in youth, had brought on a painful disease of the eye. He submitted himself to the hands of an oculist that had lately arrived at Leipzig from England, who twice operated upon him and twice failed. His sight was now entirely lost, and his health undermined by the use of baneful medicines, administered by the operator. He continued to decline during half a year, and expired on the night of July 30th, 1750, in his sixty-sixth year. A few days before his death, he was instantaneously able to see again, and to bear the light; but in a few hours afterwards he was seized with an apoplectic fit, which was succeeded by an inflammatory fever, that his worn-out body was unable to resist.

He was not only great as a musician, he was an excellent father, friend, and citizen. His

acquaintance was a source of pleasure to all. All lovers of the art, whether foreign or native, could from the visit his house, and were sure of a smiling reception. He was uncommonly modest. When asked how he had become so great, he answered,—“I was obliged to be industrious; whoever is equally industrious, will succeed as well.” The absurd stories that are told of him, such as that he would sometimes dress himself like a village schoolmaster and entering a church, would request the organist to suffer him to play a psalm, that he might enjoy the general surprise and admiration of the audience and hear the organist assert that he must be either Bach or Belzebub, &c., must have been mere fables, for he always denied them.

He was fond of hearing the music of other composers. He particularly esteemed Handel as a musician, and often wished to be known to him. Handel was a wonderful performer, and many lovers of music at Leipzig wished to hear him and Bach together. But the latter could not find time to give him a meeting. He was, however, visited by many eminent persons, and among others by Hasse, and the celebrated Faustina, his wife.

Bach did not make what is called a brilliant fortune. He had too many children, and too little ambition of travelling. If he had shewn himself in foreign countries, he would have drawn forth the admiration of the whole world; but he loved the quieter pleasures of home, and the better honours of a beloved parent; and having received from the breath of Fame all that he sought, was more contented than if he had arrived at the equivocal honours of a gold chain, or the fluttering vanity of a bit of ribbon.

Church Music

By SIR HERBERT OAKELEY.

Six Anthems (Op. 14). Nos. 2 and 4 just republished with additions of Latin Text.

Who is this that cometh from Edom? (the recognised setting).—For Palm Sunday—which has been sung at Canterbury, York, St. Paul's, Winchester, Durham, Exeter, Bristol, Wells, Lichfield, Norwich, and Edinburgh Cathedrals, and at Westminster Abbey, &c.

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Seek Him that maketh the Seven Stars and Orion (Op. 34).

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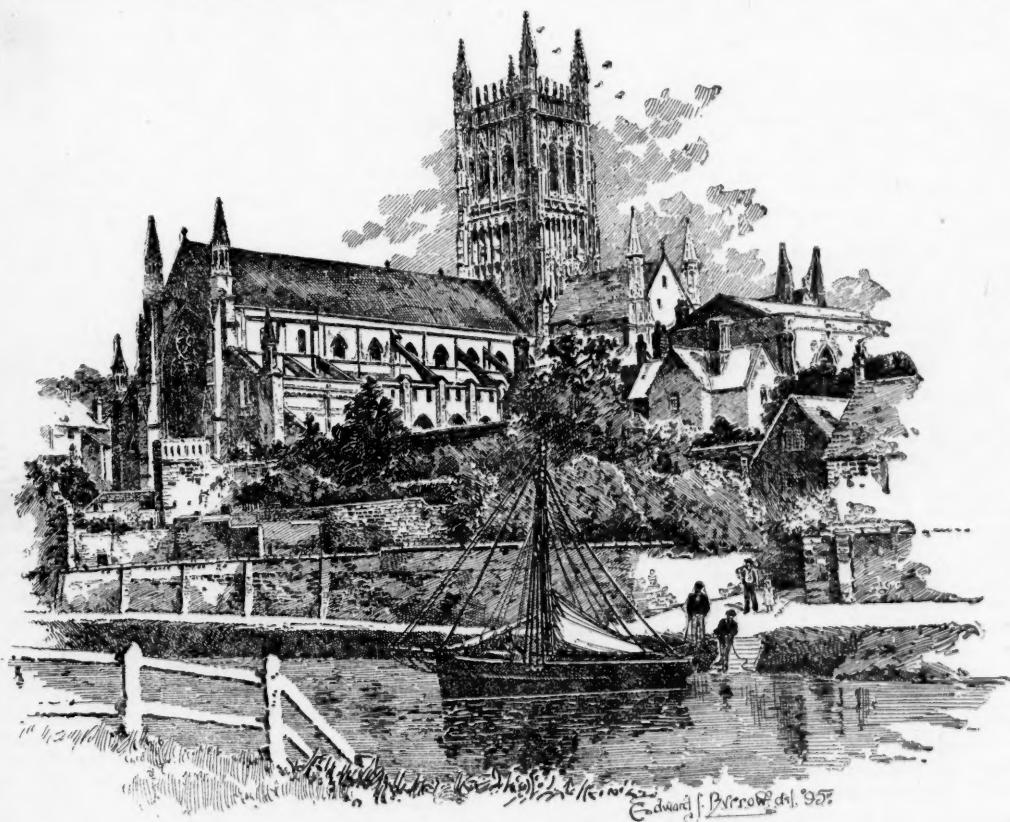
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all. All This view of Worcester Cathedral is taken from the River Severn. It shows the exterior of the nave in which the Festival performances are held. This re-production is the work of the well-known artist, Mr. E. J. Burrow, of Cheltenham. His equally well-known throughout the art world. We are pleased to hear that Mr. Burrow has entered into partnership with Mr. Edgar

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Worcester Cathedral.



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Class I. (Maximum Marks 200).—Ne Plus Ultra; Orme; Cui Bono; Gertrude Young; Emily E. Bowles; F. Fairhurst; Alice Mary Young; Lucy E. Denby; Sheerness; Sophy Westmacott; Nil Desperandum; Evelyn Davies.

Class II. (Maximum Marks 159).—Adagio; Viola; Clavis; D. Millyard; Amateur; Becky Sharp; Crotchetty; Music hath Charms; Fortuna Davet Fortibus.

Class III. (Maximum Marks 119).—Carrie Telfer; Musette; Dorothy; E. M. Warden.

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The first two heading each Class should send full names and address to THE EDITOR, *Minim Office*, CHELTENHAM, ENGLAND.

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A Specimen Paper, with marks for each question and marks gained, will be forwarded to any one on receipt of Postal Order for One Shilling, or Twelve Penny Postage Stamps. Address—THE EDITOR, *Minim Office*, CHELTENHAM, ENGLAND.

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SHELLEY FISHER, Secretary.

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"The King of Instruments."

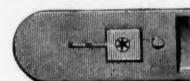
By HAROLD S. ROBINS.

PART IV.

In 1359 (or thereabouts), a priest named Nicholas Faber built the great organ in the Cathedral at Halberstadt. This was a grand piece of work for such times, for history tells us it had fourteen diatonic and eight chromatic keys, the compass extending, on the key-board, from B (the second line in the bass) to A (the second space in the treble). This organ, according to Praetorius, had four claviers, one being pedals for the feet, and twenty bellows, requiring no less than ten men to supply the required amount of wind. It has been considered by some that the Halberstadt organ was, probably, provided with pedals by the popular Gregorius Kleng, who restored the instrument in the year 1494. Bernhard (German Bernhardt) is the reputed inventor of the pedal, and, I may state, he is said to have been organist to the Doge of Venice for nearly ten years, having begun his duties in 1470. A celebrated Venetian patrician, Marinus Sauntus by name, a zealous promoter of Christianity, caused an organ to be built for the Church of St. Raphael, in Venice, in 1312. This organ had so many admirers in Venice that we are told Marinus Sauntus received the honorable title of *Torcellini*—at that time organs were called, in Italy, *Torcelli*. Whethamstede, Abbot of St. Albans (1450[?]) gave to his church a pair of organs, for which, and their erection, he expended £50, which was thought to be an enormous sum in those days. No organ in any monastery in England was comparable to this instrument for its (1) size, (2) tone, (3) and workmanship. Thomas Wyrcester, Abbot of Hyde, in 1476, gave eight marks and a horse also in order to purchase an organ for his church. What a strange exchange, was it not? According to Dugdale, an organ was erected in the church of Sutton Coldfield, Warwickshire, by Vesey, Bishop of Exeter, in the reign of Henry the Eighth, at a cost of £14 2s. 8d., which was considered a very large sum indeed to pay just for an organ! Once, again, "a fair payr of organs" was placed in the chapel of Trinity College, Oxford (1557), which—reads the account connected with it—"with the carriage from London to Oxford cost £10." Let us, in conclusion, turn our thoughts towards the construction of the "King of Instruments." Organ pipes vary much in form and material, but belong to two great classes, known as *mouth-pipes* (or *flute-pipes*) and *reed-pipes*. A mouth-pipe may be stopped at the upper end by a plug called a *tumpon*, the effect of which is to lower the pitch an octave, the vibrating column of air being doubled in length, as

it has to traverse the pipes twice before making its exit. Pipes are sometimes half-stopped, having a kind of chimney at the top. The *reed-pipe* consists of a reed placed inside a metallic, or, occasionally, a wooden pipe. This *reed* is a tube of metal, with the front part cut away, and a tongue or spring put in its place. The lower end of the spring is free, the upper end attached to the top of the reed; by the admission of air into the pipe, the spring is made to vibrate, and in striking either the edge of the reed or the air, produces a musical note, dependent for its pitch on the length of the spring, its quality being determined, to a great extent, by the length and form of the pipe or bell within which the reed is placed. When the vibrating spring does not strike the edge of the reed, but the air, we have what is generally called the *free-reed*, similar to what is used in the harmonium.* The *stops* of an organ do not always produce the note properly belonging to the key struck; sometimes they give a note an octave, or, in the pedal organ, even two octaves lower, and sometimes one of the harmonics higher in pitch. *Compound* or *mixture stops*, have several pipes to each key, corresponding to the different harmonics of the ground tone. There is an endless variety in the number and kinds of stops in different organs; some are, and some are not, continued through the whole range of manual or pedal. Some of the more important stops get the name of *open* or *stopped diafason* (a term which implies that they extend throughout the whole compass of the clavier); they are, for the most part, 16 feet, sometimes 32 feet stops: the *open diafason* chiefly of metal, the *close* chiefly of wood. Among the *reed-stops* are the *clarion*, *oboe*, *bassoon*, and *vox humana*, deriving their name from real or fanciful resemblances to these instruments and to the human voice. The resources of the organ are further increased by appliances called *couplers*, by which a second clavier and its stops can be brought into play, or the same clavier can be united to itself in the octave above or below. The German organs are remarkable for preserving the balance of power well among the various masses, but in mechanical contrivances they are surpassed by those of England. Organs are now generally tuned on the equal temperament. The notation for the organ is the same as for the pianoforte, but, in addition to the treble and bass clefs, a third stave is added for notes played by the pedal keys.

* Harmonium Free Reed.



(CONCLUSION.)

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September, 1899.

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"The King of Instruments."

BY HAROLD S. ROBINS.

PART IV.

In 1359 (or thereabouts), a priest named Nicholas Faber built the great organ in the Cathedral at Halberstadt. This was a grand piece of work for such times, for history tells us it had fourteen diatonic and eight chromatic keys, the compass extending, on the key-board, from B (the second line in the bass) to A (the second space in the treble). This organ, according to Praetorius, had four claviers, one being pedals for the feet, and twenty bellows, requiring no less than ten men to supply the required amount of wind. It has been considered by some that the Halberstadt organ was, probably, provided with pedals by the popular Gregorius Kleng, who restored the instrument in the year 1494. Bernhard (German Bernhardt) is the reputed inventor of the pedal, and, I may state, he is said to have been organist to the Doge of Venice for nearly ten years, having begun his duties in 1470. A celebrated Venetian patrician, Marinus Sauntus by name, a zealous promoter of Christianity, caused an organ to be built for the Church of St. Raphael, in Venice, in 1312. This organ had so many admirers in Venice that we are told Marinus Sauntus received the honorable title of *Torcellini*—at that time organs were called, in Italy, *Torcello*. Whethamstede, Abbot of St. Albans (1450?) gave to his church a pair of organs, for which, and their erection, he expended £50, which was thought to be an enormous sum in those days. No organ in any monastery in England was comparable to this instrument for its (1) size, (2) tone, (3) and workmanship. Thomas Wyrester, Abbot of Hyde, in 1476, gave eight marks and a horse also in order to purchase an organ for his church. What a strange exchange, was it not? According to Dugdale, an organ was erected in the church of Sutton Coldfield, Warwickshire, by Vesey, Bishop of Exeter, in the reign of Henry the Eighth, at a cost of £14 2s. 8d., which was considered a very large sum indeed to pay just for an organ! Once, again, "a fair payr of organs" was placed in the chapel of Trinity College, Oxford (1557), which—reads the account connected with it—"with the carriage from London to Oxford cost £10." Let us, in conclusion, turn our thoughts towards the construction of the "King of Instruments." Organ pipes vary much in form and material, but belong to two great classes, known as *mouth-pipes* (or *flute-pipes*) and *reed-pipes*. A mouth-pipe may be stopped at the upper end by a plug called a *tumpon*, the effect of which is to lower the pitch an octave, the vibrating column of air being doubled in length, as

it has to traverse the pipes twice before making its exit. Pipes are sometimes half-stopped, having a kind of chimney at the top. The *reed-pipe* consists of a reed placed inside a metallic, or, occasionally, a wooden pipe. This *reed* is a tube of metal, with the front part cut away, and a tongue or spring put in its place. The lower end of the spring is free, the upper end attached to the top of the reed; by the admission of air into the pipe, the spring is made to vibrate, and in striking either the edge of the reed or the air, produces a musical note, dependent for its pitch on the length of the spring, its quality being determined, to a great extent, by the length and form of the pipe or bell within which the reed is placed. When the vibrating spring does not strike the edge of the reed, but the air, we have what is generally called the *free-reed*, similar to what is used in the harmonium.* The *stops* of an organ do not always produce the note properly belonging to the key struck; sometimes they give a note an octave, or, in the pedal organ, even two octaves lower, and sometimes one of the harmonics higher in pitch. *Compound* or *mixture stops*, have several pipes to each key, corresponding to the different harmonics of the ground tone. There is an endless variety in the number and kinds of stops in different organs; some are, and some are not, continued through the whole range of manual or pedal. Some of the more important stops get the name of *open* or *stopped diafason* (a term which implies that they extend throughout the whole compass of the clavier); they are, for the most part, 16 feet, sometimes 32 feet stops: the *open diafason* chiefly of metal, the *close* chiefly of wood. Among the *reed-stops* are the *clarion*, *oboe*, *bassoon*, and *vox humana*, deriving their name from real or fanciful resemblances to these instruments and to the human voice. The resources of the organ are further increased by appliances called *couplers*, by which a second clavier and its stops can be brought into play, or the same clavier can be united to itself in the octave above or below. The German organs are remarkable for preserving the balance of power well among the various masses, but in mechanical contrivances they are surpassed by those of England. Organs are now generally tuned on the equal temperament. The notation for the organ is the same as for the pianoforte, but, in addition to the treble and bass clefs, a third stave is added for notes played by the pedal keys.

* Harmonium Free Reed.



(CONCLUSION.)

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Musical Pitch in England.

BY LEONARD BEVAN.

It is unfortunate that even amongst the most musical amateurs in this country so few ever give the matter of "pitch" even a passing thought. A violinist may occasionally notice that when he goes about to play at the houses of his friends he does not always find their pianos in accord with his violin (which in all probability he keeps tuned to a high pitch), or a singer in like manner may occasionally notice that a note he has been able to sing with comparative ease at home to his own piano is by no means so easy to sing when he is accompanied on a piano at a friend's house, but very few violinists or singers ever take the trouble to solve these little mysteries, and discover the cause of their frequent annoyance. It seems that at last there are signs of these troubles coming to an end, and if only musical amateurs will take the matter up keenly, the end should not be far distant. Up till the last few years the musical world at large (with the exception of Great Britain) recognised one standard and uniform pitch; so that were you to go to America, Russia, Germany, or any other civilised country you would find the note A (for example) would have the same sound in every country, but in England this was not the case, for the reason that the standard English pitch was higher than in any other country, and a French musician on coming to England and hearing a work performed in the key of A (English high pitch), supposing he had an averagely accurate ear, would probably suppose that the work were being played in B flat, almost a half tone higher. This state of things was of course most undesirable, more especially so seeing the great amount of foreign music and the numerous body of foreign musicians in England at the present time, and the Philharmonic Society, a year or two ago, decided

to follow the example of the large foreign orchestras, and definitely adopted the French pitch (Diapason Normal A equals 439 at 68 degrees Fah.) This action on the part of the Philharmonic Society has met with the success it deserved, and French pitch is now being very generally adopted all over England by musical people, both professional and amateur. Amongst the institutions where French pitch is now used are The Royal College of Music, the Royal Academy of Music, the Queen's Hall Orchestra, the Halle Orchestra in Manchester, The Royal Opera. Amongst the smaller orchestral societies throughout the kingdom one cannot hope to see the French pitch adopted for some time yet, as the wind instrument players are for the most part at present equipped with instruments tuned to the old Philharmonic high pitch (C equals 540), and as these cannot be altered, it must of necessity be a case of buying new instruments. At the time of writing this, a big movement is on foot amongst the leading pianoforte manufacturers strongly advocating the "low pitch," and an agreement has been signed by the leading firms to tune all their pianofortes to the French pitch after September 1st, after which date they will regard the French pitch as the standard pitch, and the "high pitch" as the exception and not the rule. This is surely a most important step, and if properly supported by the musical community at large cannot fail to bring about a termination to the confusion that has up till now prevailed as regards pitch. Despite what is said to the contrary, I have it on good authority that to have a pianoforte lowered from high to low pitch cannot injure the instrument in any way, and is a task which any reliable tuner can easily accomplish without much trouble. The fact that our military bands all play at high pitch, is entirely outside the question, and need not be looked upon as a serious obstacle to the furtherance of French pitch in this country. How often is a pianoforte used with a military band? And what influence can the pitch of military bands have on the music of the concert room or home circle? I venture to think very little indeed. No, it is the large orchestras and pianoforte makers that control the standard of pitch amongst musical people, and they have, with very few exceptions, made the wise resolution to adopt French Pitch.

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THE MINIM.

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Correspondence.

[The Editor of *The Minim* does not hold himself responsible for any expressions made by Correspondents.]

THE GUILD OF ORGANISTS, INCORPORATED.

To the Editor of "The Minim."

Sir,—The attention of the Council of the Guild of Organists has been drawn to certain comments on the Guild's work which have recently appeared in the *Musical News*, and they feel that, if no answer is forthcoming, more especially with regard to the holding of examinations and the granting of diplomas, it may be inferred that none is possible. I have therefore been requested to draw your attention to the special objects of the Guild's work, which includes the raising of the status of the church organist, obtaining for him due recognition as an officer of the church, and co-operating with the clergy in securing competent musicians to act as organists.

As the Guild limits its work to the Church of England and churches in communion, and its members are members of those churches, it necessarily becomes a restricted body, but it is not, nor does it purpose to be, more than a purely musical institution, identified with the music of those churches.

It is evident that the clergy appreciate the assistance of the Guild in procuring them qualified organists, since the number of applications has greatly increased lately, and continues to do so. With this responsibility in view, the examinations have been framed to afford special tests of the various necessary qualifications of a church organist, in a way not provided for by any other examining body, and here again the appreciation they have met with is their best justification.

I enclose copies of our regulations and last examination papers, which I think you will agree bear out the foregoing remarks, and thanking you in anticipation for printing this,

I remain, yours truly,

FRED B. TOWNEND,
—:o:— Hon. Secretary.

TURNS.

To the Editor of "The Minim."

Sir,—I was very much interested with the article which appeared in last month's *Minim*. I have looked through many elementary musical works to find something more about the sign mentioned, and shaped thus, . Can you tell me of any English work containing the same?

Yours truly,

STUDENT.

[We do not know of any elementary work, published in England, giving the above sign. We shall be glad to hear of one.—ED., *Minim*.]

To the Editor of "The Minim."

Sir,—I have a copy of Haydn's Sonatas, published by Litloff and Co. (German Edition). On some pages I see the turn sign  is given several times, but evidently in mistake for , as the latter sign is given on many pages with the same fingering. There seems to be no fixed rule for using these signs if this edition is to be accepted as a specimen.

Yours truly,

I.S.M.

[The edition quoted is certainly incorrect; the direct turn  is intended in all the examples given, and the inverted sign  is a mistake in each case throughout the ten Sonatas.—ED., *Minim*.]

Reviews.

Notes on "Conductors and Conducting," by T. R. Croger, London. Nonconformist Musical Journal Office. Price Sixpence. This is a useful and interesting little book, and it will repay all who read its pages. The writer, Mr. Croger, has had considerable experience in the art of conducting, and at the present time he is conductor of the Nonconformist Choir Union Orchestra, an institution which gives a good field for observation and suggestive points. Conductors of small choral and orchestral societies will find much in the pamphlet to assist them if they need experience. There are very few for whom the hints are intended who would not profit greatly by a careful perusal of the pages. The author says, "Where there is a choir, be it that of a village chapel, a cathedral, an amateur band of two violins and a flute, or a full and admirable orchestra, there is always a conductor. There must, therefore, be some thousands of aspiring musicians to whom a few suggestions may be useful." Certainly, this is true enough! Just recently we saw, and heard, the most remarkable combination of musical instruments in a pretty country town, under the control of a conductor, which consisted of a big drum and a tambourine. Mr. Croger gives some good illustrations and allusions to many famous conductors—past and present. The remarks on stamping, or marking the time with the foot; the tap, tap on the desk and other objectionable movements are worth attention. Some truthful illustrations at choir competitions and public performances are very humorous. The hope expressed that conductors will be hidden in the near future may not be acceptable to many conductors who appear to be seen only, and are led by their forces. We advise all to read and study this little book, and we feel sure much good will be the result to those who require guidance in this direction.

First Elementary Grade in Pianoforte Playing, by L. Ramann, in two parts (Breitkopf and Hartel). This is a splendid system, and is specially intended for children of tender age. The melodic portion of the work is kept within the compass of three to five tones. The harmonic portion is kept within diatonic limits. The modulations are simple and effective, giving sufficient colour and change to prevent monotony. A great feature in the course is the introduction of suitable rhymes, so that the little players may also become little singers of pretty verses and tunes; and a double interest is carried on. From past experience, we are convinced this plan is a good one, and we strongly recommend this work to teachers, as it will save considerable time and cultivate a taste for music in the best possible way.

Pedal and Manual Scales, with Arpeggios and other Exercises, for the Organ, by E. W. Taylor, Mus.Doc. (From the Author, Stafford; 2/6 nett.) This is a useful work, and students preparing for the various elementary examinations will do well to possess it, and follow the instructions given.

[We have been obliged to hold over a long list until next month.—ED.]

Notes—Musical and Otherwise.

By "OMAR."

The success of Melba has brought an Australian invasion on this country. Every few weeks we have reports of some new found genius, but hitherto they have all been failures or mediocrities—which is worse. Now the papers are full of Amy Castles, and some predict that "Melba will have to look to her laurels." What nonsense! Melba is here to stay. Her voice is of unusual quality, and she is naturally musical. Were I a sporting man I should certainly be prepared to lay 100 to 1 that Amy Castles will not realize one quarter of the miles of irresponsible praise of the professional gushers; if she does there will be no one more pleased than myself.

—:o:—

The difficulties in the way of the genuine artist are immense, and there will have to be a revolution and a general clearance before things are really better. There is one artistic young manager who is trying to push artists on their merits only, and who boldly gives his advice when asked for it, but I think he will find the machinery of the musical world needs a deal of palm-oil to make it run smoothly, and that it will be years before the Provinces will believe that there is "peradventure one righteous." To be virtuous is to be suspected.

—:o:—

The decision of the Philharmonic Society as to who shall be their conductor will not be made until the autumn, but it will then be only a question

of influence as to who gets the position. He may be a good man but that will not be the sole cause of his election. Nationality or friendship should be powerless in such matters—merit only should prevail, and until a man's ability is the sole reason for his election the musical state of our leading Society will always be a "toss-up."

—:o:—

Some of our critics have been writing in a most superior amused spirit concerning the lists of the 12 favourite songs selected by Melbourne's most popular soprano, contralto, tenor and baritone, which have been published in the *Melbourne Argus* and elsewhere. These lists certainly are not encouraging, but I wonder what would be the result if London's popular artists were appealed to. Speaking with the authority of one who knows both places well, I do not hesitate in giving my judgment in favour of Melbourne. There are some highly cultivated musicians there, and the average of good songs sung at any but the Exhibition Concerts is much higher than in London, where I would, to make it fair, exclude the Ballad Concerts. Most of us know Marshall-Hall by name, and everyone who has been in Melbourne knows Herr Benno Scherk; both of these men backed by intelligent disciples, have each in their own way worked so successfully that the average person there now is at least superficially musical. This is the chief reason why the companies going out from England are generally failures—they are second-rate and give programmes that the people can hear just as well done by local talent at the Shilling Exhibition Promenades.

—:o:—

So Paderewski is not a Jew! At least his agent has "denied it thrice" or more, and in quite a hurt manner! Why I do not know, nor do I know what it has to do with anyone, except that if it were acknowledged it might pre-dispose us in his favour. Such an accident of birth would have given him claim (if it has not done so already!) to the most artistic race of the world. I'm sure if anyone were to report me as a Jew I should not deny it, but I fear that my small features would give me away. And then, what nonsense has been talked about his marriage! Personally I should have thought that he was a man of too wide experience to commit matrimony, but what contracts he has made outside his artistic life is nobody's business, not even OMAR'S.

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Savage Music.

At the present time the greatest interest at Earl's Court Exhibition is centred in the Kraals and the various tribes of South Africa located therein. At a recent visit we were attracted for quite a couple of hours in watching the dusky visitors, and listening to them sing or chant their native melodies. They not only entertain the crowds who are constantly passing before them, but also interest the natives themselves who seem to enjoy the long solos and duets rendered by the more gifted ones of the show. The playing on the rude but weird-sounding instruments mentioned in this article, is of special interest, and it may be pleasing to many of our readers to enlarge upon this subject.

If music *hath* charms to soothe the savage breast, she has a remarkably curious method of exercising them, and disposes of her influence in an exceedingly unequal fashion. The conviction forces itself upon us that the various tribes of South Africa, though not insensible to the power of sound, have little or no innate taste for music. They possess little more than their original war-songs, of which each chief has his own, and which is almost instinctively studied by his subordinates; by means of these they work themselves up into a frenzied state of excitement, overcome rather by the quantity than the quality of the dull, monotonous chanting; so much so, that when one party is fairly tired out, it is relieved by another, fresh for the vocal strife. The chief possesses a local *bâton*, the proper name of which might, perhaps, be spelt *Knop-Kyrie*, which he frequently uses in a summary manner as an instrument of punishment, inflicting serious blows

upon insubordinate menials. It is commonly known that these songs are interspersed with a shriek or whistle, an accomplishment peculiar to the Kaffir, who carries it to perfection. The shrillest of railway whistles conveys but a faint idea of the genuine and native production. To listen to this strangers often go distances into the country; a single whistle from a shepherd brings one of the flock to him from any distance, while an alteration of the sound will attract the whole number. Frequently, when left to solitude, the Kaffir amuses himself with the only instrument he possesses, consisting of a species of bow, with a hollow *bamboo*, not unlike a pumpkin, intervening at the bottom between the string and the stick; upon causing the former to vibrate, an original sound is naturally produced. In his social life the Kaffir will sit for hours thus accompanying his dismal song.

The subject of these ditties are mostly descriptive; one which we formerly knew described the appearance of the first man of war which they ever beheld, likening it to a floating house—telling how they thought it was worked by magic, and how they all took to flight; another, which was universally popular, related the history of an American slave-ship approaching the coast—of the captain inviting the chief to come on board, and of his plying him with brandy—of his then attracting many of the tribe to his vessel, subsequently setting sail, and finally selling them for slaves. The women do not participate in these musical performances—they are too low, too degraded to be allowed to attempt anything beyond mere drudgery and brute's work. The Mozambiques, close neighbours of the Zulus, possess a species of instrument resembling somewhat a violin, with three or four strings, which they play with their nails; it is also a curious fact that they make these strings—the Kaffir his one string, and the Hottentot his fiddle strings, of the like material, and in the manner that we make ours. At the same time it should be remembered, that military music—in fact, any unwonted sounds—produce a deep impression upon the Kaffir. When the Dutch first came to the colony, the calling out of a band proved a very efficacious method of collecting together large bodies of the natives. At night-time, along a country road, it is always easy to ascertain the vicinity of Kaffir huts, by the monotonous chanting which breaks upon the ear, and which is frequently continued till two or three o'clock in the morning. It is, probably, known, that in all excursions made for domestic purposes by the grand chiefs—by such a potentate as the renowned Banto—the laureate, always a subsidiary chief, sings his song of praise continually aloud, and is the only person privileged to approach him.

In contradistinction to the Kaffirs, in regard of musical love and taste, may be placed the Hottentots; their passion for the art in every branch is most powerful. Three or four Hottentots are seldom or ever met, but one is possessed of a fiddle, however bad, and to preserve this in a playable condition, he will sacrifice every worldly benefit. In every farm is at least *one* man who plays the fiddle, and the acquirement is obtained with the most surprising ease by self-tuition and continual practice. The natural taste for harmony may be easily learnt, by an entrance into a chapel on one of the Moravian missionary settlements at the Cape, where the vocal part of the service is rendered with such accuracy and propriety as would be creditable to many an English church, and where the spectator may really learn that something human may be taught, and something human may be made of the scoffed-at, bullied, helpless, "noble," savage. Except in these settlements where they are taught, the Hottentots play solely from ear, and demonstrate a power of catching and retaining melody truly extraordinary. The vocal efforts of both men and women partake of the character of the negroes, with whom they originate; the poetry, however, is mostly supplied by themselves. In social intercourse—that is to say, when they are most generally drunk—the noise produced by men, women, and children, produces a very discordant effect. It is curious, nevertheless, to notice at so comparatively short a distance, the difference between the yells of the Kaffir and the music of the Hottentots, which—always provided they are sober—is far from objectionable.

At a great distance in the interior of Africa, in the neighbourhood of the Salt Lake, there exists amongst the natives a species of primitive piano, constructed of the *bamboos*, or hollow cases—of which we have already spoken—tightly covered with a thin open work, which is played upon with hammers, and which is said to produce agreeable sounds. The very thinness of this covering has always prevented the instruments being conveyed into the European settlements, as it is never found sufficiently strong to withstand the journey; thus, perhaps, there is more than we dream of in the philosophy of savage music.

Notes on Conductors and Conducting

BY T. R. CROGER.

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The remaining period for School Examinations for 1899 is October and November, for which entries should be received not later than October 14th, 1899.

1900.

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SAMUEL AITKEN, Hon. Secretary.

Central Office, 32, Maddox Street, London, W.

May 20th, 1899.

Academical.**ROYAL ACADEMY OF MUSIC.**

WESSELY EXHIBITIONS.—Two Exhibitions for Violin Playing, the funds for which have been raised by Mr. Hans Wessely, will come into operation at Michaelmas Term, 1899. The Exhibitions are each of the value of £25 per annum and are tenable for three years, and are open to male and female candidates under seventeen.

—:o:—

ROYAL COLLEGE OF MUSIC.

At the conclusion of the midsummer term of the Royal College of Music, the following awards were made:—*A Council Grant* of £20, divided equally between Miss Phoebe Parsons (singing), Mr. Harold Wilde (singing), and Mr. Patric Black (organ).

A Council Grant of £30, divided equally between Miss Helen Egerton (violin), Miss Edith Stapley (violin), and Mr. Edward Mason (violoncello).

The London Musical Society's Prize, value £3 3s., Miss Kate Anderson (singing).

The Brinsmead Pianoforte Prize, Miss Ethel Wilson
The Hill and Son Violin Prize, Mr. Hayden Wood.

The Gold Medal, presented by Rajah Sir S. M. Tagore, of Calcutta (for the most generally deserving pupil): Thomas F. Dunhill (Scholar).

—:o:—

ROYAL COLLEGE OF ORGANISTS.

The following candidates obtained Fellowship in July:—Haslam, W. E., Winchcombe; Hopkins, W. G., Rochester; Loftouse, B., Mus.B., Southport; Lyne, A., Mus.B., Ramsgate; Parkes, D., Plymouth; Rivers, V. G., Reading; Robinson, E. C., Lincoln; Ross, W. B., Mus.B., Edinburgh; Taylor, P. W., Peterborough; Vine, A. W. V., London; Willan, J. H., St. Albans.

The following candidates passed for the Associateship:—E. C. Bishop, London; A. Carrick, London; W. T. Clemens, Lees; Miss M. Cliff, Grantham; H. J. H. Connell, Hayward's Heath; H. Cooper, Sheffield; T. B. Croxall, Church Gresley; H. Dean, Liversedge; F. G. Dyer, Cheltenham; C. Egan, Manchester; W. Every, London; W. J. Hammet, London; A. Hands, Bedford; J. R. Kennerell, Hertford; G. E. Lindley, Lytham; Miss E. L. Montague, Goring-on-Tames; S. Mumford, London; W. J. Piercy, London; H. S. Plummer, London; C. E. Richards, Ealing; W. A. Richards, New Barnet; W. D. Saunders, Plymouth; S. V. Sherwood, London; J. T. Smith, St. Davids; W. E. Taylor, Radcliffe, H. S. Trevitt, Lincoln; W. T. Upsher, London; W. S. Vale, Hillingdon; H. Whittaker, London; Miss E. M. Williams, London; C. W. Wilson, London; J. A. Yardley, Bristol.

The Fellowship Diplomas were distributed on July 15th, by Sir C. Hubert H. Parry, M.A., D.C.L., Mus.D., President of the College. The Associate diplomas were presented by Dr. F. E. Gladstone, F.R.C.O., on July 22nd. Addresses of much interest and of great practical value were delivered on each occasion.

—:o:—

THE GUILD OF ORGANISTS (INCORPORATED).

At the Examination held on the 18th July, when the Examiners were Percy Rideout, Mus.Doc., London, and Wm. Pinney, Mus. Bac., Oxon., the following members passed:—Fellowship (F.Gld.O.), Mr. Miles Farrow, Organist and Choirmaster, St. Paul's, Baltimore, U.S.A.; Mr. James Moss, Wokingham, Berks., and Mr. William Collins, S. John's Episcopal Church, Johnstone, Scotland. Certificate of Practical Musicianship—Mr. Ralph W. Brown, Organist, S. George the Martyr, Bolton, and Mr. Frank Smith, Organist and Choirmaster, the Parish Church, Wiveliscombe, Somersetshire. Mr. Miles Farrow is the first member from the United States to sit for and pass the Examination, and we specially congratulate him on his success.

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About Artists.

The Archbishop of Canterbury, at Lambeth Palace recently, conferred the Degree of Doctor of Music on Mr. G. Robertson-Sinclair, organist of Hereford Cathedral.

—:o:—

In asking the Principal of Edinburgh University to confer in absentia the honorary degree of Doctor of Music upon Sir Herbert Oakeley, Emeritus Professor of Music of that Institution, whom ill-health prevented from being present, Dr. Niecks said Sir Herbert was a musician of wide reputation, both as a virtuoso on the organ and as a composer. In the latter capacity he had exercised his strength in almost every branch of the art, but, perhaps, with the greatest success in church music. Honours had been showered upon him from all quarters. In 1876 he was knighted and appointed Composer to her Majesty the Queen in Scotland, and in other years he received the honorary degree of Mus. Doctor from the Archbishop of Canterbury and the Universities of Oxford and Dublin and St. Andrew's, the honorary degree of LL.D. from the Universities of Aberdeen and Edinburgh, and the honorary degree of D.C.L. from the University of Toronto. It was meet that to these numerous honours yet another should be added—namely, that of Musical Doctor of the University where Sir Herbert occupied the chair of music for twenty-six years, where, by his teaching, his organ recitals, his Reid concerts, and the foundation of the University Musical Society, he furthered and stimulated the study of music, and elevated the musical taste of the public at large, and where, lastly, he was one of the first and the chief of those who worked for the institution of the now existing Faculty of Music and Musical Degrees.

—:o:—

Sir George Martin, Organist of St. Paul's, has sailed for South Africa, where he will conduct a series of examinations for the Associated Board. He will return in October, and he will, according to report, receive a fee of £600 for the trip.

—:o:—

Mr. Charles Santley, the eminent baritone, has been created by the Pope a Knight Commander of the Order of St. Gregory the Great, in recognition of his many services to the Roman Catholic Church, both in Cardinal Manning's life time and since.

—:o:—

Mr. F. H. Cowen has been appointed conductor of the Bradford Permanent Orchestra during the ensuing winter season.

—:o:—

Sir Frederick Bridge dined with the members of the South Wales section of the Incorporated

Society of Musicians recently. During the evening he gave one of his humorous speeches, in the course of which he advised his younger brethren in the profession not to wait for promotions to come to them, like a bird waiting for a worm in the nest, but to do their very best to get on in the world. He (Sir Frederick) never waited "to see which way the cat jumped," but made her jump the way he wanted her to. Other toasts followed, and a pleasant evening was spent.

—:o:—

Mr. Montague Borwell, a rising baritone singer, has recently been awarded the Silver Jubilee Commemoration Challenge Cup and Medal presented by the late Alderman Sir Stuart Knill, *for the most deserving and distinguished student in the Guildhall School of Music.*

The principal soprano prize (presented by the Lord Mayor) has been won by Miss Winifred Marwood).

—:o:—

What income Mr. Pinero draws from his plays none but he knows with accuracy. A friend of his, who has better opportunities than most men of knowing, says that already "Sweet Lavender" has earned for him over £20,000, or much more than twice Dick Phenyl's weight in gold; while for some years past his income from his plays has never been less than £20,000 a year.

—:o:—

The late Johann Strauss has left the first act of a new ballet, "Cinderella," and numerous dance pieces incomplete. Curiosity hunters will have another object to seek for in a hundred florin note, upon the back of which Strauss has scribbled the chief theme of a new waltz. It is said that Johann Strauss's copy and performing rights are still worth £4,000 a year.

—:o:—

MADAME BERNHARDTS EARNINGS.—In twenty-five years Madame Sarah Bernhardt has, it is announced, been paid nearly £250,000 for her exertions on the stage, and she is now fulfilling a comparatively short engagement which will add about another £50,000 to that large sum. In the last ten years her average gains have been £12,000 a year; in the last five, £20,000; yet in 1872, at the Odéon Theatre, she earned only £8 a month.

—:o:—

"Little Tich," that most wonderful diminutive laughter-provoker and dancer, is in private life a most accomplished performer on the violoncello. To hear him play Mascagni's immortal intermezzo from "Rusticana" is, as I can testify from personal experience, a classical treat.

Mr. Dan Leno's favorite indoor recreation is painting. He is an artist of no mean order; in fact, I can assert with confidence that had he not achieved such distinction in the walk of comedy, he would have had no difficulty in supporting himself by means of his brush. On the occasion of the production of a "children's pantomime" at the Grand Theatre, Clapham, the whole of the exceedingly pretty and artistic scenery was specially painted by our leading "variety" comedian.

—:o:—

The oldest singing master in the world is Manuel Garcia, who at the ripe age of ninety-four still gives lessons in the art in which he was once so successful. He is the oldest and only surviving brother of Mme. Malibran, whose name is pre-eminent in the musical history of the first half of the century.

—:o:—

Mr. T. Armstrong, I.S.M., of Worcester, has been appointed organist and choir master of St. Catherine's Church, Hatcham.

—:o:—

Mr. Ernest Cavour has found a new sensation in a one-armed pianist, M. Ch. Gros, who, it is said, "performs all works just as they are written for two hands." He was to appear at a recital at Steinway Hall, recently, assisted by Miss Marta Crae, a contralto.

—:o:—

H.R.H. the Duke of Saxe-Coburg has graciously accepted the dedication of Mr. George Liebling's pianoforte concerto.

MR. CHARLES KNOWLES, The Yorkshire Baritone,

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**A little nonsense now and then
Is relished by the wisest men.**

At a recent examination the following questions were put to candidates, and answered as follows:—

What is meant by the sign f? Forty!

What is meant by the sign ff? Eighty!

What is meant by express? Express train!

Which was made first, the Scales or the Piano? The Piano, because if the piano had not been made first, the scales could not have been played!

These are facts.

—:o:—

Smith: "Why does Brown always speak so loud?"

Jackson: "Cause he's deaf!"

—:o:—

Scottish School Inspector (examining class): "Now, my little man, tell me what five and one make."

No answer.

Inspector: Suppose I gave you five rabbits, and then another rabbit, how many rabbits would you have?"

Boy: "Seven."

Inspector: "Seven! How do you make that out?"

Boy: "I've a rabbit o'ma ain at home."

—:o:—

Inquisitive people sometimes find satisfaction in catechizing little boys about their names and affairs. This is how one of these curious persons recently fare:d:—

"Halloa, little boy! What is your name?"

"Same as dad's," said the boy.

"What's your dad's name?"

"Same as mine."

"I mean, what do they call you when they call you to breakfast?"

"They don't never call me to breakfast."

"Why don't they?"

"Cause I alluz git there fust."

—:o:—

VERY GOOD OF THE DOCTOR.—Dr. Johnson's ear in respect of the power of appreciating musical sounds was remarkably defective; nevertheless, he possessed a sense of propriety in harmonic composition that gave him an unconquerable distaste to all unmeaning flourish and rapidity of execution. Being one night at a concert where an elaborate and florid concerto on the violin was performed, after it was over he asked a gentleman who sat near him what it meant. The question somewhat puzzled the amateur, who could only say that it was very difficult. "Difficult!" answered that learned auditor, "I wish to God it had been impossible!"

For travelling dining and the land have done Foote. "I did "But you and at was a Mayor, that to except shilling Upon the same that he in Christ

M been I can" can put on one of says, t of course fanciful perform the great in his But the small artists life, the necessary

T the last touring at New man w dollars she as simply one of sing the prospe machine reflected decided his co chant her sc

FOOTE AND THE MAYOR.—This humourist, travelling in the West of England, was one day dining at an Inn, and when the cloth was removed, the landlord asked him how he liked his fare. "I have dined as well as any man in England," said Foote. "Except Mr. Mayor," cried the landlord. "I did not except anybody, whatever," said he, "But you must," bawled the host. Foote refused, and at length the strife ended, by the landlord, who was a petty magistrate, taking Foote before the Mayor, who observed, it had been customary in that town, for a great number of years, always to except the Mayor, and accordingly, fined him a shilling, for not conforming to this ancient custom. Upon this sage decision, Foote paid the shilling, at the same time observing with great shrewdness, that he thought the landlord was the greatest fool in Christendom, *except the Mayor.*

—:o:—

Madame Melba, who dearly loves a joke, has been pitching a tall yarn to an "eminent American" of how she, Joachim, and Piatti last summer put on old clothes and performed for two hours at one of the locks of the Thames. The party, she says, took 7s. 6d. in the two hours. The tale is, of course, a hoax, and a similar story, equally fanciful, was told twenty years ago of an apocryphal performance by Joachim on London Bridge, when the great violinist was supposed to have collected in his hat only eightpence after playing for an hour. But there is nothing inherently improbable in the smallness of the collections. If these famous artists really had experience in street professional life, they would know that for money-making it is necessary to wear masks or to burnt-cork the face.

—:o:—

The following amusing anecdote is related of the late Frau Marie Seebach. When she was touring in America, after a performance of "Faust" at New York, she received a visit from a gentleman who suggested to her a way of earning 10,000 dollars easily. "What am I to do to earn this?" she asked. "Oh," he replied, "a mere nothing; simply substitute for Marguerite's spinning-wheel one of my sewing-machines, and then when you sing the ballad of the King of Thule, I will have prospectuses distributed announcing that your machine came from my house." The artist reflected a moment, and thus replied, "I dare not decide before I have consulted Goethe; if he gives his consent, I will accept your offer." The merchant understood, and went away complaining of her scruples.

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The Society now consists of nearly Two Thousand Members, amongst whom are most of the eminent musicians of the Kingdom.

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London and Provincial Notes.

Prize Day at the Royal Academy of Music on Friday, 21st July, presented several unusual and attractive features. The date falling close to the celebration of Sir Alexander Mackenzie's Silver Wedding, an illuminated address of congratulation was drawn up and signed by the whole of the Professional and Administrative Staff, while an immense body of present and past students indicated their sympathy with the event by subscribing together for a token in the form of a massive silver salver. The presentations were made in the Concert Hall of the Academy, Mr. Walter Macfarren acting as spokesman and delivering a most eloquent address, to which Sir Alexander Mackenzie replied in equally heart-felt words, amid a scene of enthusiasm not often approached in Tenterden Street. The following is the address:—

[COPY.]

To Sir Alexander Campbell Mackenzie, Mus. Doc. St. And., Cantab., et Edin., Fellow and Principal of the Royal Academy of Music.—We, the Members of the Professional and Administrative Staff of the Royal Academy of Music, congratulate you with the utmost cordiality on the attainment of your Silver Wedding, and upon your twenty-five years of happy wedded life, and in presenting you with this Address, and Lady Mackenzie with a basket of flowers, as a very small mark of our respect and esteem, we desire to express the earnest hope that the happy consummation of your Silver Wedding may be followed by that which is designated as Golden, and that a quarter of a century hence you and your beloved wife may be still together in the enjoyment of good health, and surrounded by troops of affectionate and admiring friends.

—:o:—

The Concorde Concert Control, Orchestra, Entertainment and Lecture Bureau has now for the convenience of its clients made arrangements with the District Messenger and Theatre Tickets Co. Ltd., for 23 branches all over London, so that information can be obtained in almost any part of London with as little delay as possible.

—:o:—

The students of the Royal College of Music held their concert, on the 29th June, at the Kensington Town Hall, and opened the evening with Smetana's bright String Quartet in E minor, which was well rendered by Edith Stapley, Beatrice La Palme, Ernest Tomlinson, and Purcell Jones. The other concerted work was Mozart's Quintet for clarinet and strings in A, the executants of which were Arthur Leonard, Tom Morris, Haydn Wood, Margaret Cave, and Arthur Trew. Florence Smith played well Beethoven's Sonata in E flat, Op. 31, No. 3, and Winifred Smith, a very youthful

performer, evinced decided talent in Vieux-temps' Fantasia Appassionata for violin. Gwilym Evans gave the Flower Song from "Carmen," and Esmé Atherden rendered Liszt's "Loreley" in a good style.

—:o:—

The London musical season is over, and performances will be rare until October. One special feature of the past season has been the number of young people from London, the country, and abroad, who have attempted to give concerts in the metropolis before, by study or experience, they are properly equipped for public life. The foreigners are mostly sent over by agents, who in the autumn and spring travel through France and Germany booking dates. Most of the new comers have, of course, to pay for their experience. Some who can afford it give a recital on their own account; while others club together.

—:o:—

An excellent performance of "Manfred," Byron's dramatic poem, to which Schumann has written such aptly sympathetic music, that seems to weld itself, as it were, into the text, was given on June 21st, under the direction of Dr. Yorke Trotter, the orchestra and chorus being filled by members of the London Organ School. Mr. Charles Fry's recital of the poem was a most powerful and dramatic conception, and his convincing presentation of the morbid hero, and fine elocution, were warmly approved. The overture, which is fairly well-known in this country, went well; the "Incantation," "Entr'acte," "Hymn of the Spirits," and "Address to Astarte," were also notably good.

—:o:—

CHELTENHAM.—August was a lively month. Although vacation time there has been an unusual number of attractions. The Opera House opened on Bank Holiday with "A Runaway Girl," which was well given before large audiences. Other popular light operas have followed. The band of the Royal Marine Light Infantry, conducted by Lieut. Miller, gave two Promenade Concerts in Montpellier Gardens, on the 9th. This fine body of musicians gave excellent selections on each occasion. The Cricket Week attractions were supplemented with three Open-air Concerts by a band called "The Blue Hungarian Band." Programmes were printed and sold, but the changes made in the music caused them to be useless. Several pieces were omitted and other commonplace trifles were substituted. Visitors expected good programmes of choice music; those rendered were very inferior. This is not the sort of thing to be tolerated. A little more discipline in the orchestra would be an advantage also; it is not very becoming to see smoking indulged in by the musicians

during the playing; it is worse when it accompanies a 'cello solo; it may be very clever on the part of the players to do so, but it is not quite the thing we are accustomed to in Cheltenham, or appreciate. The Town Band plays at the Promenade Concerts several times a week. This body of instrumentalists is very greatly improved by the addition of some good leading players. The selections rendered are popular, and played according to the programme—a very desirable thing for the audience.

The Musical Festival Society will re-commence practice the 19th instant. The First Subscription Festival Performance will take place on November 14th with an attractive programme and a powerful list of artists, including Madame Albani, Miss Ada Crossley, Mr. Ben Davies, M. Johannes Wolff, Mr. Frederick Dawson, Mr. F. A. Sewell, and others. The programme for the season is very varied, and new works will be produced in addition to standard compositions. Mr. J. A. Matthews will retain his old post as conductor and musical director.

Academical.

TRINITY COLLEGE, LONDON.

The prize £5 5s., presented by Dr. I. J. Colman, Chairman of the Bristol Centre for Local Examinations, to the candidate gaining the highest number of marks in pianoforte playing at the Higher Examinations has been awarded to Miss Florence Adelaide Smith, of Hull.

On Wednesday, July 26th, the Diplomas and Certificates gained at the fifty-second half-yearly Higher Examination were distributed by Professor E. H. Turpin, Mus.Doc. The following is the list of successful candidates:—*Harmony Certificates (Honours)*—Augustus Smith. *Counterpoint Certificates (Pass)*—Francis William Harris, Frances Mary Shortis, Evelyn Mabel Walkley, Poppy Watts. *Form (Honours)*—Augustus Smith, William Cottle, Mabel Boorman. *Certificated Pianists*—Hilda Winifred Adams, Eleanor Archer Archer, William Pryce Aspinall, Edith Constance Henrietta Banks, Fanny Helen Bennett, Alice Isabel Bevan, Beatrice Eleanor Binns, Elizabeth Bird, Annie Stretton Brakes, Gertrude Brander, Ellen Chambers, Mary Lilian Dennis, Ernest John Downer, Margaret Eleanor Fisher, Gertrude Abbie Elizabeth Ford, Evelyn Bertha Gilbert, Emily Gough, Sybil Margaret Grundy, Ethel Hawley, Clarice Holbrow, Alice Eliza Hopkinson, Annie Barnes Hunkin, Emma Mary Hurst, Mary Ingle, Horace Tracey Barnes James, Augusta Marian Johns, Alice Liddiatt, Annie B. Maconat, Edith Mauder, Helene Meid, Constance Mary Middleton, Edith Mary Newton, Florence May Noble, Jessie Parry, Ethel Clarissa Pegler, Mabel Maud Pugh, Daisy Sophia Pilgrim, Clarie Roberts, Charles

Edmund Rothwell, Alice Rust, Mary Ethel Grace Sadler, Elizabeth Whyte Gardner Scott, Ada E. Smith, George Leonard Talbot, Edith Tassell, Catherine M. Theobold, Catherine Elizabeth Tizard, Dorcas Matilda Tolhurst. *Associate Pianists*—Walter Bradburn, Constance Antonia Harman-Brown, Ianthe Constance Grainger Brunt, Lily Louisa Griffith, Kate Lizzie Louise Horlor, Lydia Constance Joshuett-Isaac, Maggie Jones, Kathleen Reynolds, Florence Adelaide Smith. *Practical Licentiate (Pianoforte)*—Tom Postlethwaite. *Certificated Organists*—Frederic William Garrett, Bithiah Wales, William James Watson. *Associate Organist*—Ernestine Clara Gorley. *Certificated Violinists*—Dorothy Caroline Gregson, Sydney Lewis, Winifred Joyce Peile, Edith Phillips. *Associate Violinists*—Frank William Greenfield, Lillian Lambert. *Certificated Violoncellist*—Edith Jessy Evans. *Certificated Harpist*—Flossie Hilda Blanche Woollatt. *Certificated Vocalists*—Lily Maria Cox, Alice Gertrude Greasley, Blanche Maud Hoskin, Alicia Ellen Lane, Herbert Dunton Mackness, Sarah McGeorge, Kitty McParland, Mabel Gertrude Newsum, Cissie Peters, Suzanne Sara Stokvis, Edward Charles Wren. *Associate Vocalists*—Minnie Edith Asman, Winifred Bruce. *Matriculation Certificates (Pass)*—Lilian How, Wm. Henry Paris. (Honours)—Harold Edward MacKinlay, Lilian Margaret Nuthall, Ethel Alice Rowland. *Associates in Music*—Harold George Adler, Thomas William Britton, Henry Cook, Emily Susan Deacon, Walter Ernest Ellen, Florence Mary Gooch, Frank Langley, Marguerite Pauline Laurie, Charles Henry Lindow, Harold Edward Mackinlay, Charles Alexander Mercier (Rev.), M.A., Elizabeth Laura Salamé, William Henry Edwin Spooner, Margaret Eva Thomas, John Wright, Gertrude Young.

Examiners—G. E. Bambridge, F.T.C.L.; Francesco Berger; Henry R. Bird, F.T.C.L.; Josephine Chatterton; W. Creser, Mus.D.; E. de Munck; A. E. Drinkwater, M.A.; Chas. Edwards, L.Mus., T.C.L.; Alfred Gilbert, F.T.C.L.; A. J. Greenish, Mus.D.; Professor James Higgs, Mus.B.; Rev. H. G. Bonavia Hunt, Mus.D.; Haydn Keeton, Mus.D.; E. H. Lemaire; F. G. Mitford Ogbourne; C. W. Pearce, Mus.D.; F. Rizzelli; W. John Reynolds, Mus.D.; H. T. Pringuier, Mus.D.; Professor J. Gordon Saunders, Mus.D.; C. Schilsky; Rev. John Troutbeck, D.D.; Professor E. H. Turpin, Mus.D.; and C. Vincent, Mus.D.

THE ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.—The new Syllabus for 1900 is ready. The fees for the Local Examinations are reduced and greatly changed for the Local Centre and School Examinations. Six Exhibitions, tenable for six years, will be offered by the Board for competition in the year 1900.

The Virgil Piano School.

How to combine business with pleasure is a question that often arises. The Virgil Piano School of Clavier Hall, London, seems to have completely solved the difficulty, and this at a time of year when the temptations to pleasure seekers are unusually strong. While the rest of the great City is wrapped in the quietude of the "off season" Clavier Hall has been thronged by enthusiastic teachers from the four quarters of Great Britain, earnestly desirous of mastering the study of the Clavier Method. Notwithstanding the sultriness of an August that probably beats the record, these ladies and gentlemen work hard from before 9 o'clock in the morning until 8 o'clock in the evening, taking meantime but short intervals of rest for meals. True, the practice rooms in which these enthusiasts pass their time are delightfully cool, but when we reflect that those who thus attend have been labouring hard for many months at one of the most wearying of professions, it is quite evident that there must be some very great attraction indeed offered by the Clavier Method. A close observer of those studying at Clavier Hall informs us that "both teachers and pupils invariably become so interested and enthusiastic in their studies that it is rarely necessary to complain of indifference, in fact frequently a little restraint has to be exercised that students should not overdo matters."

A very interesting series of recitals by pupils of the Virgil Piano School has been given during the August Session. These recitals have been varied by lectures on alternate days by the Vice-Principal, Mr. Emlyn Lewys. An interesting feature of the recitals, and one that always astonishes strangers, is the performance of what is termed "A first-time piece." The performer will play on these occasions a piece of music that he has hitherto practised on the Clavier only—which it should be stated is a silent instrument except for certain clicks. Having concluded the performance on the Clavier, the student proceeds to the piano-forte and straightway plays the same piece on that instrument—the remarkable thing about the performance being, that the performer at least, hears the composition for the first time. A list of the subjects of the twelve lectures is appended, as likely to be of interest to our readers:—1. Fundamental principles of artistic technic. Condition, Position, and Movements; 2. Scientific Method. Development of Finger Action; 3. Tone production. Advantages of the Clavier. Qualities of touch; 4. Will power. Its relation to technic. How cultivated; 5. Physical exercise. Deep breathing. Description of exercises employed in Clavier method; 6. Fifteen principles of Scale Playing. Seventeen principles of Arpeggio Playing

7. Fundamental principles of Fingering. Scales and Arpeggios in all keys. Double Thirds and Double Sixths;
8. Rhythmical difficulties. Accent and Crescendo;
9. Chord and Octave Playing;
10. The memory. How to memorize;
11. Fundamental principles of Interpretation;
12. How to make a musician. Ear Training. Theory. Composition. Methods of teaching.

Worcester Triennial Musical Festival.

On Sunday, September 10th, the one hundred and seventy-sixth meeting of the Three Choirs of Worcester, Hereford, and Gloucester will commence with a Grand Opening Service in the Cathedral, when the public will be admitted without payment. This will please those who object to the plans now in operation for the sale of tickets for the Oratorio performances to be given during the week. There has always been some opposition since the Festivals were established (in 1724) by Dr. Thomas Bissex, Chancellor of Hereford, and brother of the Bishop. When these meetings were first established, the members of the Cathedral Choirs used to assemble on the first Tuesday in September, and on the two following days choral services were performed in the Cathedral; on the last day there was always a service and a collection in aid of the Charity—the Widows' and Orphans' Fund. The Festivals have greatly fluctuated in respect to the money raised, and also in the character and efficiency of the performances. *The Parish Choir Magazine*, October, 1846, gave the following in reference to the Worcester Festival:—"We have already recorded our humble protest against the practice of converting a Cathedral into a concert room. The admission to "Morning Prayer" by half-a-crown and five shilling tickets is certainly quite scandalous enough. The worst of it is, that such desecrations as these are popularly supposed to be the legitimate developments of Church music." Since that date opinions and methods have changed many times, and we now find the coming Festival based on the usual and most popular plan. The programme includes "The Elijah," "The Messiah," "The Creation," "The Last Judgment," and "The Hymn of Praise." Works by later and living composers will be given day after day. The principals engaged are Madame Albani, Miss E. Palliser, Madame Amy Sherwin, Miss Marie Brema, Miss Ada Crossley, Miss Muriel Foster, Mr. Edward Lloyd, Mr. William Green, Mr. Andrew Black, Mr. Charles Phillips, and Mr. Plunket Greene. The Band and Chorus will number about 300 performers. The composers of the new works have promised attendance.

Mr. CHARLES SAUNDERS (Tenor),

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1899.

AUGUST—27th, The Tower, Blackpool.

SEPTEMBER—2nd, Winter Gardens, Buxton; 9th, Covent Garden Promenade Concerts; 12th, Dukinfield; 17th, Ashton-under-Lyne.

OCTOBER—3rd, Mossley; 8th, Oldham; 11th, 12th, 13th, 14th North of England Tour; 24th, Rochdale; 26th, North Staffordshire Festival; 31st, Exeter.

NOVEMBER—1st, Plymouth; 2nd, Torquay; 3rd, Exeter; 4th, Ashton-under-Lyne; 9th, Slaithwaite; 11th, Greenfield; 28th, Oldham.

DECEMBER—7th, Birmingham Festival Choral Society; 9th, Oldham; 12th, Exeter; 13th, South Shields; 17th, Oldham; 25th, Rochdale; 26th, Birmingham Festival Choral Society

1900.

FEBRUARY—6th, Ashton-under-Lyne; 7th, Bury; 19th, Wolverhampton; 21st, Darlington.

MARCH—14th, Cleckheaton; 29th, Leicester.

MAY—3rd, West Bromwich.

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Macfarren's "St. John the Baptist,"	26 Vocal Parts
Barnby's "Rebekah"	50 Vocal Parts
Miss R. F. Ellicott's "Elysium"	42 Vocal Scores
Sir F. Bridge's "Callirhoe"	50 Vocal Parts
Dr. F. Iliffe's "Sweet Echo"	90 Scores
Boyce's "By the Waters of Babylon,"	46 Vocal Parts
Handel's "Dettingen Te Deum"	28 Vocal Parts

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